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BEAUTY, PORN FLESH AND THE ALIEN ACCIDENT

BIOPOLITICS ACCIDENT, ALIEN, BEAUTY, FLESH, PORN

A conventional love. Love as passion. Love as grace. Love as obsession. Love as creation. Love as fiction. Love as a chemical reaction to certain nervous stimuli. Love as a psychoanalytical dad-mom game. Love as a sedative for the mind. Love and agape. Love and truth. Love and beauty. The language of love. The power of love.

In my humble opinion, flawlessness and emptiness are the historical a priori of the a priori of the construction of beauty as a dispositive or structure. Or is the flawlessness anchored in the DNA? Think of the Golden Phi and the studies by Stephen Marquardt. If the concept of flawlessness is the condition for the absence of a defect (in the body), then the concept of

emptiness is the constitutive condition for indifference, as can be seen, for example, in the gaze of the model. But no, maltreated, collapsing, bleeding and emaciated bodies, grotesque bodies of so-called risky existences are considered all the rage today, actually a very beautiful image of thought; they are usually extremely strange aliens and hybrids, strangely amphoteric beings with a body image that has been destroyed or to the point of self-destruction or constructed body image, which demonstrates the idiomatic toughness of the soft skills or softness of body techniques and at the same time brings them forth. Feature films in 3D format or organs of ubiquitous pop culture printed on glossy paper disseminate both the pop existentialism of top urban hedonists and creatives and both pop irony and horror & revulsion, whereby the manipulation of the processes of excretion and exhalation of bodies is medially atomized to the the last effect; spread this apotheosis of the frightful, which is the sarcasm othat confirms the sarcasm of precisely that which is to be split and fragmented so that the abysmal and fragmented, so that the abysmally dark communication pulls itself out of communication by its by its own hair, so to speak, instead of which the autogenous self-splitting and copulating of structures of meaning generates in the first place the construction of multiplicities in an immanent field, a proliferation of meaning structures, a proliferation of meaning that adds & adds to & creates & propels propft in order to give the new precedence over the (poisoned) creative. In the excremental media noise spread by the multimedia cultural supermarkets, are gagging, vomiting and dying celebrities, and not just on the big screen, the superspreaders; Teflon, which cosmetic surgeons use for their implants or polymer nose frames are supposedly only there so that they can be smashed. Check also the documentation of real death scenes, which try to get close to the real, to something we cannot experience, when we are confronted with it, what we see and do not see, the real, which in this case we attribute a devastating potential or, alternatively, a fascination. We consume films in which beautiful young people stage spectacular car crashes or scary aliens impregnate young girls. Ugliness is determined by our willingness to endure the horrific, or to domesticate the disgust that settles over bodies & things in a kind of false vitalism. With gentle force, the medium takes over the PR for the message, in order to agree to the fascination that the horror harbors, which promises the ultimate thrill or, alternatively, the implosion of the vitality effect, a last joke before the kerosene (virtually) sets the body on fire, which, however, already minutes later from seeing the virtualization of the flesh byrelaxing extensively in the baths of the wellness industry, in the mode of tension and relaxation, on all media formats. Blown-off limbss lying around on the street, flesh that melts like wax or drips like viscous, brown like thick brown sauce, burst veins, blackened bones, butchered breasts, skinned vaginal orifices and phallic lumps of flesh, a man sits to cut and slice and reassemble. The glamor, its mythological story, incidentally, refers to a figure that always articulates itself magically, realizes the blending of software and magic. Scientific & Organic Beauty is driven into the zone of intensifications, shifts and mediations. Admittedly, the beauty icons spend a lot of time bathing, caring for their skin. Have you heard of the inhabitants of a South Sea island who bathe themselves day and night and no longer feed their ugly babies? A luxury that we unfortunately cannot afford, even if it is not unacceptable from a aspect. Instead, we bring the far more effective machines of the cosmetics and design industry into play. Using all means of artificiality, we are restoring the right of beauty to its hyper-existence. It remains difficult to fathom the abyss between what can be decided and that which defies any distinction between the decidable and the undecidable. In the wretched context of dialectics,

this would then mean that it is difficult to discern how the artificial translates into the biological and how biology translates its loops and its potential paths into the artificial. A heavenly experiment where the artificial body laboratories are connected to our own life forces. But binary structures, which determine both the conflict and the mediations are determined, are dissolving, merging, multiplying and branching, singularities and ramifications, singularities appear in zones of indistinguishability. How desire eliminates lack, it has indifference as a prerequisite, to desire this or that. And nothing is easier than to make the concepts associated with the beauty, flawlessness and indifference, with the matrix of technology and information science. The virtual mask of Stephen Marquardt, in which the face is measured according to the Golden Phi. The result is a network of lines that shows exactly the “correct” distance between the mouth, eyes, chin and nose, and even the distance between the eyebrows. The mask template as a perfect face, which measures the deviations of the real faces or compares mask and face. Think of the beauty of the interfaces, which reveal nothing about how the computer works. Finally, flawlessness and emptiness disappear as transcendentals and flow completely into the biopolitical level of immanence, which is the attempt to place the impulse to act (of the author) before the inhibiting factors (of the critics). However, no critic-alien without the reference to its anti-humanistic perversity, as if the critic-alien stood for evil capital itself. However, the fascination with the critic-alien cannot conceal the fact that it represents capital including the distinction profiteers themselves, who have withdrawn from the life of the critic alien and its clones. Media and information capitals feed deviations into their trendsetting machines under enormous time pressure, also as self-generated correctives of their own processes, which remain completely immanent to them. Until shortly before the bioboom, the extension of biopolitics into the nutritional sciences the genetically modified, polished delicatessen pear still needed the dented, chunky pear in order to maintain its quasi-authenticity or quasi-naturalness on the basis of the organic pear. Now widespread and the organic pear combines artificial shine and naturalness to the point of indistinguishability. Law, technology, art, norm versus gift from heaven, genes, nature, life. We are entering a zone of intermingling or indistinguishability of nature and science within the science within the biopolitical and economic systems. When the production result between “natural” and genetically modified pears in terms of aesthetics & pleasure & function, then the universal effectiveness of capital is realized as an event identical to itself. It is possible, however, that the zone of indistinguishability is still an atopic place of mediations. In the context of dialectics, “organic design” would thus be a kind of negation of negation, the third, whose starting point is the “natural” pear and whose negation is the industrially cultivated pear. “Organic design” would thus take nature into account in the figure of suspension insofar as nature is mediated by the latest state of science, which in turn means that BIO and genetic manipulation need not be mutually exclusive. Duality has long since ceased to function as a model of thought. Let’s come back to the beauty icons: if there is still an in-between, a threshold, a from case to case, then we must probably strive for a larger project: From the biopolitical reservoir of the beautiful and the from the biopolitical reservoir of the beautiful and the media spectacles of fashion bunnies, their bodies (digitally and painlessly with a laser scalpel) into fragments, cut them up and reassemble them. Beauty politics are biopolitics that not only impose technologies, forms of knowledge, medical discourses and practices and modes of action on those involved, but also produce or stage a technology of the self, in that the beautiful individuals willingly take up rules in order to transform and re-establish their

bodies in a cosmetic-cosmetological procedure, and this on the markets of the attention industries." The technological procedures of the medical, wellness and fitness industries take the human body itself as material. Beyond ascetic practices of self-intensification, the technologies of the self generate new formats of neuronally mapped happiness that customers/consumers can access in the form of biopolitical, surgical and chemical service programs. These generate practices and symbolisms that operate in the multifunctional areas of the cortex and express themselves in feelings of happiness, the increase in self-esteem and the potentiation of cognitive performance, that substrate of the imaginary self that must gain recognition or validity in order to help the organic composition of the human being (Theodor W. Adorno) to break through, which is that of its narcissistic structuring, which in turn acts back in a feedback process on the control of feelings of happiness. This tautology resembles the logic of exchange relations, which have a psychodynamic effect insofar as affects and emotions are accumulated here for the purpose of their own validity, in order to advance the process of self-steering on the one hand, and on the other to be able to carry out molecular fine-tuning of the body and subjectivity on the part of the system, which always places deviations in relation to the norm. In his book "The Sex Appeal of the Inorganic", the Italian philosopher Mario Perniola describes, among other things, the fakelore surrounding the idea of body clothing, in which the leading figure of eternal youth is wrapped: clothing conceals less than it reveals, namely the self-intensification of bodies, which are first and foremost produced and re-gulated through athletics & sport, fitness management, tattoos, dietetics or the aforementioned approaches. One accesses, leases and consumes countless offers in order to come as close as possible to the ideal of beauty as something very vital, sensual or neo-spiritual, and to achieve the complexity of a high artificiality and artistry that man sets himself as the goal of his own practices. The opposition between body and soul has never been one, because from Aristotle to Spinoza, the soul does not represent the other of the body, but what the body is for itself and in itself (cf. Jean-Luc Nancy). For thinking, the body is the outside in its relation to time, the body itself is only an exteriority. Perniola says that the body is also an extension of our clothing. "In the look, the experience of the dress as body extends, stretches and radicalizes itself into that of the body as dress." (Mario Perniola: *Der Sex-Appeal des Anorganischen*, p.65) Innovation of body should be organized systematically. The enhancement industry currently presents profile-oriented models in trend or soft-core loops as possible subjects that are connected to the pleasure terminals of the worlds of goods and images as well as those of the eccentric shopping worlds. The body industry, the illusion machine par excellence, which takes even the tiniest act of disillusionment of the individual as an opportunity to approach the next stage of perfection, designs the extended body, which is sorted, stored and retrieved, burned and born and reorganized by means of folding, folding in and out, superimpositions and assemblages; In a certain sense, it is an amputated body that remains connected to the information machines, Internet and computer, to possible machinic conjunctions and disjunctions. The fact that the ensouling of machines corresponds to the desouling of humans does not say much, but rather requires that the artificiality of machineartificiality to dizzying dimensions, whereby only the virtual availability gives the body the power to virtually steal individual organs in order to perceive or produce them as artificiality/organless bodies. Under such conditions, the sacred body, which is always a sacrificed body, the body of metamorphoses and the sexualized body of metaphor dies. Rather, the body is currently the model of a cybernetic and streamlined

operationalized surface, i.e. an artifact to be managed medically and cosmetically – surgically. The all-round setting within the conjunction of film, photography, fashion & design, cosmetics, surgery, doping, science, etc. produces permanent incorporeal effects, whereby the body is digitally produced, even performed, on its surfaces. At the same time the mathematicians of power are plastering our brains with Buddhist-neoliberal self-management programs and guides that perform the same function as mood-enhancing thymoleptics, and with which neuronal networks that are associated with hyperactivity, flexibility, hyperactivity, flexibility, dynamism and self-fashioning. Mental health as a commitment. The performance of the global enhancement industries is to put the exercisers in the status of consumers who use the programs to increase their own psychodynamic programs to increase their own psychodynamic fitness as well as those to complement physical attractiveness as a service. The techniques of the self, with the help of which self-optimization is constantly being pushed towards the purchase and subsequent consumption of current training programs and procedure. The self-techniques are complemented in the countless calls to be oneself, provided that one's own self does not move too far away, does not stray too far from the ego of others. There is a matrix of both soft and hard body technologies (of surgical, biotechnical and chemical provenance), with the help of which which bodies are deterritorialized and at the same time reterritorialized. Body design thrives on the continuous, differential transit of bodies and technologies. We are talking about transcatalysis. Where Orlan, for example, who undergoes facial surgery in front of the camera and is still partially facial operations in front of the camera and partly programs them while she recites Jacques Lacan, the message is: "Down with pain. Long Long live morphine. My body is my software." The cuts in the flesh are short-circuited with the binary code. The skin is all I have, underneath there is no self, no soul, no truth. The ego is an image, and a deceptive one at that, which we always misjudge, i.e. we never perceive it as it really is, but rather as we would like to be seen (cf. Jacques Lacan). And even the skin can be shaped and changed, especially if the body is inoculated or administered to the body. Although the scalpel cuts into the flesh and lines into the flesh, but cosmetic surgery is no longer about surgery is no longer preceded by (image) cuts, but only by the pixels of the digitally produced matrices. Aesthetic surgery models body images, while the digital image machines calculate the fluidity of beauty and cool attractiveness. From operation to operation, the skin is implemented from operation to operation, producing Orlan as an artificial which is filled with computer software or the implementation of chips. Ultimately, digital medicine is concerned with endeavors to eliminate the wounds that are still visible in Orlan, because it wants to eliminate them. The literalization of the flesh. Flesh that has become flesh. Ecstasy of morphing and facial modeling. Continuous metastatic flow, 0/1 stagings. The end of oppositions. The digital dolls generate a fictional bulimia, insofar as they scan the material in order to convert it into data. These little dolls devour incredible amounts of data in order to give the data, conversely the digitized appearance of the material. Even Orlan as a resistance fighter is devoured by this cunning type of power. These fluid images of bodies and faces thus testify the disappearance of the computer – the discreteness of the digital code – at its interfaces. Testify to the boldness of a computer-generated liquefaction, electronic precision work stored on silicon chips. However, neither the sectional images nor the surgical interventions play a role in the inscription, contextualization and coding of the digital (a labeling by means of the data streams) play the decisive role, but rather it is the doll images themselves, which as symbolized digital dolls cover a symbolized

idea of beauty, ignoring the mathematical coordination systems and information codes configure the digital dolls. Masculine and feminine are intertwined in the digital spaces. The body is a data machine. In the future, the digital Adam and Eve will replicate themselves in a genderless and transexual matrix of the autosexual. And even painting today has to take its cue from photography, film and computer art. Deleuze says that the representation of the flesh that falls from people's bones in Bacon's paintings generates the desire to escape one's own body in order to glide from the field of visibility into the medium of the invisible. With the technical media, the desire slides from one visibility into the next visibility, whereby the repetition can be an immanent falsification because it produces something other than what it (falsely) appears to repeat.

translated by deepL.

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